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- FOSTER, VERE. Complete course of drawing. Reissue in 12 parts. London: Blackie. 4to. Each, 1s.
- FROMENTIN, E. Essai biographique sur Auguste Meurice, artiste peintre-décorateur (1819-1879). Valenciennes: Henry. 62 pp. 8vo.
- GABELLE, M. Peinture sur porcelaine et sur faïence fine, méthode nouvelle pour cuire chez soi les peintures vitrifiables sans frais et sans installation spéciale, précédée des remarques d'un amateur sur la nature et sur l'emploi des couleurs. Nouvelle éd., considérablement augmentée. Paris: Ghio. 48 pp. 8vo. 1.50 francs.
- GOUPIL, F. Le dessin expliqué à tous, ou la connaissance du beau révélée à l'homme par l'intelligence de la nature et l'étude des arts; par F. G., ancien professeur de dessin. Nouvelle éd. Paris: Le Bailly. 48 pp. Illustr. 8vo.
- GRUYER, F. A. Raphaël peintre de portraits; fragments d'histoire et d'iconographie sur les personnages représentés dans les portraits de Raphaël. Paris: Loones. 2 vols. xvi + 387 pp. and portrait, and 424 pp. 8vo. 15 francs.
- HENRIET, L. D'. Cours de dessin des écoles primaires, enseignement gradué concordant avec les articles des nouveaux programmes officiels. Cours élémentaire. Cahier de l'élève. No. 1, dessin linéaire; no. 2, dessin d'ornement; no. 3, dessin d'imitation. Paris: Hachette & Cie. 48 pp., with figures. 8vo.
- JOUIN, H. La sculpture au salon de 1880. Paris: Plon & Cie. 77 pp. 8vo. 2 francs.
- LEFORT, L. Chronologie des peintures des catacombes romaines. Paris: aux bureaux de la Revue Archéologique. 60 pp. 8vo. (Extract from the *Revue Archéologique*.)
- MAIHOWS. Paris artistique et monumental en 1750. Lettres du docteur Maihows. Traduites de l'anglais par Philippe-Florent de Puisieux, réimprimées pour la première fois, avec préface, sommaires et notes par Hippolyte Bonnardot. Paris: Firmin-Didot. 243 pp. 12mo.
- MARIONNEAU, C. Victor Louis, architecte du théâtre de Bordeaux, sa vie, ses travaux et sa correspondance (1731-1800). Avec un portrait du maître, des reproductions de gravures et de dessins inédits et le fac-similé d'une lettre autographe. Bordeaux. xi + 608 pp. 8vo. 480 pp. 18mo. 3.50 francs.
- MONTÉGUT, E. Poètes et artistes de l'Italie. Paris: Hachette & Cie. 480 pp. 18mo. 3.50 francs.
- MORET, E. F., ET T. OBALSKI. Histoire populaire de l'art, recueil encyclopédique et artistique. 1^{re} partie. Archéologie préhistorique. Paris: Librairie Patriotique. Parts 1 and 2. 16 pp., with 23 illustr. 4to. (To be published in weekly parts, at 40 centimes, or 10 francs for six months.)
- Muster-Ornamente aus allen Stilen, etc. [As previously announced.] Stuttgart: Engelhorn. 1881. Parts 21-25 (conclusion). Each part, 1 mark.
- PARKER, J. H. An introduction to the study of Gothic architecture. 6th ed. London: Parker. 340 pp. 12mo. 5s.
- PELADAN, J. Rembrandt. Conférence faite à l'Esthetic-Club. Paris: Loones. 15 pp., with fac-similes of signatures and monograms. 8vo.
- REISS, W., UND A. STÜBEL. Das Todtenfeld von Ancon in Perú. Ein Beitrag zur Kenntniss der Kultur und Industrie des Inca Reiches. Nach den Ergebnissen eigener Ausgrabungen. Mit Unterstützung der Generalverwaltung der königl. Museen. Berlin: Asher & Co. 1881. 2. Lfg. 10 chromolith. and 10 sheets text. Fol. 30 marks.
- ROCHAMBEAU, DE. Les imprimeurs vendômois et leurs œuvres. Nouvelle éd., précédée d'une lettre de M. Paul Lacroix (bibliophile Jacob) et illustrée des fac-similés de trois grandes gravures du XVI^e siècle. Paris: Dumoulin. 56 pp. 8vo.
- ROHAULT DE FLEURY, G. Un tabernacle chrétien du V^e siècle. Arras. 11 pp. and plate. 8vo. (Extract from the *Revue de l'Art Chrétien*.)
- THÉNOT. Les règles de la peinture à l'huile. Nouvelle éd., revue et augmentée de conseils utiles et d'exercices pratiques gradués, par F. Goupil, professeur à la manufacture de Sèvres. Paris: Le Bailly. 112 pp. and 7 plates. 8vo. 3 francs. (*Bibliothèque Artistique*.)

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- ATLANTIC MONTHLY for June: — The Renaissance in France. (Review of Palustre's *La Renaissance en France*.)
- HARPER'S MONTHLY for June: — The Art Exhibitions at the Academy and in the Kurtz Building. (In Editor's Easy Chair.)
- NORTH AMERICAN REVIEW for June: — The Ruins of Central America. Part VIII. By Désiré Charnay.
- SCRIBNER'S MONTHLY for June: — The Farragut Monument, New York. By R. W. Gilder. Illustr. — Bastien Lepage. By R. W. G. Illustr.

AMERICAN ART CHRONICLE.

THE INQUIRY INTO THE CHARGES AGAINST GENERAL DI CESNOLA.

Mr. Feuardent continues his attacks, and the authorities of the Museum continue their silence. The *Art Amateur* for May contains an article concerning certain alleged reckless restorations of a sarcophagus, and Mr. Feuardent has issued his Card No. 2, with heliotypes of "No. 39, Statuette of a Man," before and after restoration. The comparison instituted on the strength of these photographs seems not quite fair, as the instrument in taking the first photograph was nearly on a level with the belt of the figure, while for the second it was far above the belt, and as the lighting also differs, the rays having come from above in the one case, and sidewise in the other. The resultant shifting of the perspective lines and of the shadows will probably explain many of the apparent differences. One thing, however, is certain: — "There was no original surface of leg or knee ever visible below the apron," says the Director of the Museum, and the report of the committee says: — "We find no retouching, re-engraving, cutting, or alteration of any part of the surface of the object." As the earlier of the photos shows knees below the apron, while the second does not, one cannot help coming to the conclusion that the authorities of the Museum have been so careless in their statements as to deprive their verdict of all value.

The question of veracity raised in the pamphlet, *Answer of Gaston L. Feuardent to L. P. di Cesnola*, is fit matter for a first-class libel suit.

It fills the mind with deep regret to see the foremost art institution of the country involved in such a controversy. If the confidence of the public is shaken, and the value of the Museum impaired for a long time to come, the blame will fall entirely upon those with whom the welfare of the trust confided to them ought to be the first consideration. Undoubtedly some of the opposition to the bill appropriating \$60,000 a year for four years, for the enlargement of the building, is due to the feeling of uneasiness caused by the strange conduct of the authorities of the Museum. So long as these gentlemen do not think it worth while to dispel the doubts, if that be still possible, they must accept the consequences.

K.

ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL INSTITUTE OF AMERICA. — At the annual meeting of the Institute, held in Boston on May 21st for election of officers, etc. (see "Clubs and Societies"), the Second Annual Report of the Executive Committee was presented. From this document, which was placed in the hands of the members previous to the meeting, it appears that Mr. Ad. F. Bandelier's researches among the ancient pueblos and the Pueblo Indians of the

present day have been very successful. As the result of his investigations will be given to the public in print, there will be occasion to speak of them more in detail at some future time. The following passage from the Report may, however, be given here in anticipation : — "In the course of his explorations Mr. Bandelier has made a curious and novel discovery. In two places stone enclosures were found outside the pueblo, but still in such proximity as to establish an undoubted connection, containing life-sized images of the puma, cougar, or mountain-lion. These images, cut out of the solid rock and resting on the ground, were ascertained to be the idol of the god of the chase, 'Shyayag,' of the Queres Indians. Twice the mode of worship has been actually witnessed. Aside from the ethnological value of this discovery, the bearing of it on the archæology of New Mexico is of great importance." After his return from the pueblo country, Mr. Bandelier went to Mexico (to assist M. Charney, as before stated in these columns), where he remains for the present. — The sending out of the Assos Expedition has already been chronicled. Fortunately, the unpleasant announcement that the needed firman is still withheld by the Turkish government can be supplemented by the good news received, since the publication of the Report, from what appears to be an authoritative source, that the document has quite lately been placed in the hands of Mr. Clarke, the head of the expedition. — Mr. Stillman's explorations in Crete have had to be abandoned, owing to the impossibility of obtaining a firman; which is natural enough, as, according to the Report, Mr. Stillman was looked upon with suspicion by the authorities, on account of his relations with the leaders of the insurrection in 1866-68. Mr. Stillman was nevertheless enabled to make some preliminary observations, a slight outline of which will be found in the proper place in this number of the REVIEW. The desirability of establishing a school at Athens, and the necessity of a more liberal supply of funds, are again urged upon the members, and a tribute of thanks is paid to Mr. Bandelier and the gentlemen of the Assos Expedition, for the self-sacrificing spirit in which they are working at a rate of compensation which would be ludicrous if it did not give rise to unpleasant reflections. It is earnestly to be hoped that the public will second the officers of the Institute in their endeavors to make up a list of a thousand active members (at \$10 per year), which would place the Institute in an independent position, and relieve it from the need of frequent special appeals for funds.

GILBERT STUART. — The New York *World* of May 17th contains an interesting communication signed M. P. J., concerning a portrait bust of Gilbert Stuart, made in 1825, when Stuart was seventy years old, by John H. I. Browere, an American sculptor and painter, who was born in 1792 and died in 1834. It is evident, however, that the bust in question is a cast from the living face, rather than a work of sculpture, as appears from the following notice, quoted from the Boston *Commercial Gazette* of Dec. 2d, 1825 : — "In the Hubbard Gallery we noticed a bust of our distinguished townsman, G. Stuart, by Browere, the American sculptor. It is a fine likeness, — in truth, we think, the best we ever saw of any one. We particularly inquired of Mr. Stuart's family if he suffered by any difficulty of breathing, or if the process was in any degree painful, and was [*sic*!] assured that there was nothing of an unpleasant or painful nature in it." The following certificate by Stuart himself is also

given : — "Boston, Nov. 29, 1825. Mr. Browere of the city of New York, has this day made a portrait bust of me from the life, with which I am perfectly satisfied, and which I hope will remove any illiberal misrepresentations that may deprive the nation from possessing like records of more important men. G. Stuart." What these "misrepresentations" are, the reader is not informed, but more light on the subject is promised in a life of Browere. It seems that Browere contemplated making similar casts of a number of distinguished people, with a view to putting them in bronze; but he died before he was able to carry out his plan. The cast of Gilbert Stuart, which is certainly a most valuable relic, was lately on exhibition at the studio of Mr. David Johnson, Association Building, New York. It is the property of Mr. A. D. O. Browere, the son of John H. I. Browere.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK. — The third Loan Exhibition in the new building was thrown open to the public on Monday, May 2d. At the same time, the Vanderbilt Collection of Drawings was displayed for the first time, as well as the large frescos and chiaroscuros presented by Mr. Vanderbilt, and several important pictures which had been received as gifts during the winter. The loan collections consist, as heretofore, of paintings and miscellaneous objects of art. The collection of modern paintings occupies all the hanging space in the West Galleries; so abundant were the offers that nearly 70 paintings were unavoidably omitted. The catalogue contains 273 numbers. Of these 8 belong to the Museum, 25 have been exhibited by the Museum at some previous time, while 267 (including 19 in the East Galleries) have never been shown before. 200 artists are represented, of whom 95 have never been represented before at the Museum, and 120 not since the opening of the new building. These figures carry up the grand totals of pictures and artists made known to the public by the Museum through its loan collections to 1685 and 695 respectively. The present collection may be divided according to the nationality of the artists thus: two fifths of the pictures are by Americans, two fifths by Frenchmen, Italians, or Spaniards, and one fifth by Germans, Hungarians, or Swedes. Among the more noticeable canvases are Whistler's *White Girl*, painted in 1862; also a portrait of himself, and a landscape, by the same artist; Bastien-Lepage's *Joan of Arc*, lately conspicuous at the Exhibition of the Society of American Artists; Breton's beautiful *Le Soir*; a charming figure by Henner; several fine specimens of the work of Diaz, Brion, Courbet, Bouguereau; landscapes by such men as R. Swain Gifford, Wyant, Brevoort, Inness, Colman, McEntee, and many others; Prof. John F. Weir's *Forging the Shaft*; J. Alden Weir's *The Good Samaritan*; a fine portrait by Hyacinthe Rigaud; three Stuarts, two Copleys, and a Trumbull; besides the large pictures lately presented to the Museum. A characteristic of the collection is its freshness; about one half of the dated pictures were painted since 1878, and about one quarter in 1880 or 1881. In the East Galleries, the principal places are occupied by a large Rubens, *Queen Esther before Ahasuerus*, which is loaned by Mr. J. Barton Hill, of Montreal, and a Murillo, *San Diego of Alcalá, surprised by the Guardian of his*

Convent in the Act of conveying Food to the Poor. The pedigree of the latter picture has been satisfactorily made out and is of unusual completeness. The owner, Mr. Charles B. Curtis, claims that it was one of eleven painted by Murillo for the convent of San Francisco in Seville, in 1645-47. Three points need to be established:—that Murillo painted this set of pictures, that one of the set represented San Diego caught in the act of carrying food to the poor, and that this picture is the one in question. The references relied upon to prove the first point are as follows:—*El Museo Pictórico* (Madrid, 1724), by Don Antonio Palomino, court painter, refers (Vol. III. p. 420) to a series by Murillo in a cloister of the convent; *Viage de España* (Madrid, 1774-94), by Don Antonio Ponz, Secretary of the Royal Academy of San Fernando, describes (Vol. IX. p. 96, 2d ed.) four of a set of eleven pictures by Murillo in the small cloister; similarly, Don Juan Agustín Cean Bermúdez, in his *Carta . . . sobre el Estilo y Gusto en la Pintura de la Escuela Sevillana* (Cadiz, 1806), particularly describes (p. 46) five of a set of eleven by Murillo, and also in his *Diccionario Histórico de los mas ilustres Profesores de las Bellas Artes en España* (Madrid, 1800), under the title *Estéban*, refers to the excellence of the set, and catalogues them all; and Stirling's *Annals* give (pp. 834-837) the whole story of their origin. The whereabouts of all the pictures is known, and they are accepted as by the hand of Murillo. Secondly, that this subject was among those treated is shown by the fact that all of the above references indicate that several of the pictures represent San Diego, and the *Diccionario Histórico* of Cean Bermúdez, which was published while the pictures were still in place, expressly mentions one illustrating this incident. Thirdly, the history of the painting may be traced from that time to the present. In 1810, Marshal Soult and one of his lieutenants carried off seven of the set to France; and in November, 1810, the cloister was burnt by accident. It is known that Soult departed in such haste that he was obliged to leave about 1,000 pictures in the Royal Palace at Seville. The remaining four of the original eleven are supposed to have been among these. Gonzalez de Leon, indeed, in his *Noticia Artística de Sevilla* (Seville, 1844), says that *all* the set were carried to France; but in a subsequent note (p. 256) he retracts this, and says that one picture, representing San Diego surprised by the guardian of the convent, "which contains nine figures, life-size, and five angels in a glory," and which "is 2½ varas high and 2½ varas broad," is in the collection of Don Aniceto Bravo. Don José Amador de los Ríos, on page 409 of his *Sevilla Pintoresca* (Seville, 1844), describes the gallery of Señor Bravo, and mentions this picture and the number of figures in it. Don Vicente Alvarez Miranda, on page 434 of his *Glorias de Sevilla* (Seville, 1849), also mentions it; and Francisco M. Tubino, on page 185 of his standard work, *Murillo, su Epoca, su Vida, sus Cuadros* (Seville, 1864), catalogues this picture as once in Bravo's collection, but sold by his widow at his death, and now owned by Jorge Diaz Martinez. The widow of Luis Portilla, a cavalier of the Order of Isabella the Catholic, has given Mr. Curtis a certificate, acknowledged before the American Minister, that she remembers that her husband bought this picture of Martinez about 1864, and sold it about 1873 to a Mr. Shaw, an American. Vicente Isquierdo, a painter in Madrid, similarly acknowledges that he remembers seeing the picture in Portilla's gallery, that he

assisted in the sale to Mr. Shaw, and that he had the picture in his possession for some time, and re-lined it. Both he and Señora Portilla identify the photograph of Mr. Curtis's picture. In May, 1880, Mr. Shaw's pictures were sold at auction in New York, and Mr. Curtis, accidentally seeing this one, purchased it. Curiously enough, the sale catalogue describes the origin of the picture correctly from some papers connected with it, although the owner himself could give no information about it whatever. To make the proof more complete, Mr. Curtis has obtained from the author of the above-mentioned *Life of Murillo*, from the Director of the Madrid Gallery, and from the President of the Academy of San Fernando, certificates of their belief that his picture is what he claims it to be. The size of the canvas is precisely as given by Gonzalez de Leon. The number of figures also is as given by him, except that at the extreme left of the picture there is a tenth face, which lies so close to the edge of the canvas that it might readily have been overlooked. To these purely extrinsic evidences is to be added the great similarity both in general style and in particular figures between this picture and others of the same set. Not least among the picture's claims is Mr. Curtis's own belief in it, for he has been long engaged upon a most exhaustive *catalogue raisonné* of Murillo's works, and has every right to be called an expert concerning them.—Of other objects of art it may be noted, that Mr. R. E. Moore has again augmented his collection of rare Japanese work, that General McClellan has lent a case of fine European porcelain, and that an attempt has been made to exhibit through originals and reproductions the important stages in the history of antique ivory carving.—The annual meeting of the corporation was held on Monday, May 9th. The report of the trustees was read, the officers of the past year were re-elected, and Messrs. H. G. Marquand, R. M. Hunt, and Robert Gordon were chosen trustees for the term ending 1888. The constitution was so amended that the fiscal year of the institution should coincide with the calendar year. The annual report shows that the receipts from all sources have been \$56,744.97, and the disbursements \$56,078.42. Entrance fees have amounted to \$2,879.25, and catalogues have netted \$964.89. The three prominent topics considered in the body of the report are the securing of funds for the maintenance and extension of building and collections, the work of the Technical School, and the gifts received during the year. Attention is called to the immediate need of a permanent fund for the purchase of collections. The policy of relying upon governmental support, as European museums do, is on the whole deprecated. The Technical Schools, from Dec. 6th, 1880, to March 1st, 1881, enrolled 143 scholars. Classes have been organized in Drawing and Design, in Modelling and Carving, in Carriage Drafting, in Decoration in Distemper, and in Plumbing. In general, it is thought that the results of this short experimental year have been satisfactory. What plans are to be pursued next winter are not yet determined upon.—On May 3d, the Legislature voted to appropriate through the Department of Public Parks the sum of \$60,000 annually, for four years, for the extension of the building. At the present writing, however, the bill had not received the Governor's signature.—During the first thirteen months in the new building, there were 1,200,373 visitors, of whom only 8,577 paid entrance fees. From the reopening on May 2d to Saturday, May 21st, the number

of visitors was 1,299 on pay days, and 43,442 on free days. — Three new handbooks have lately been issued, one of which, No. 8, *The Vanderbilt Collection of Drawings*, will be of permanent interest. The others, Nos. 6 and 7, are catalogues of the Loan Collections, which will remain on exhibition until October.

CORCORAN GALLERY OF ART, WASHINGTON, D. C. — The following works have recently been purchased: — 1. *A Pastoral Visit*, 46 × 62, by Richard N. Brooke, of Virginia, noticed in No. 18 of the ART REVIEW. It has proved a very popular picture, and will soon be photographed by the Gallery. 2. *Portrait of Henry Clay*, painted by the late Charles B. King in 1822, when the illustrious subject was in his forty-seventh year. The likeness is admirable, and the dark plum-colored coat, high, rolling velvet collar, brass buttons, and the ruffled shirt add to its interest. Mr. Clay is represented holding in his right hand, and pointing to it with his left, a scroll inscribed with a resolution, dated Feb. 10th, 1821, expressing the sympathy of the House of Representatives with the interest felt by the country in the struggles of the Provinces of South America to establish their liberty, and its intention to give constitutional support to the President when he shall deem it expedient to recognize their sovereignty and independence. An excellent engraving of this famous portrait was very popular. 3. *A Home in the Woods*, an upright landscape by Charles Lanman. The Gallery has also added to its collection of casts the *Cupid* by Michelangelo.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. — This institution has published its Fifth Annual Report for the fiscal year ending Nov. 30th, 1880, according to which "the progress made may be briefly summarized as follows: The Museum collections have been added to and further arranged, and the School has been removed to more convenient quarters (1709 Chestnut Street), and placed in charge of an experienced teacher as principal." The desirability of removing also the Museum to the central portion of the city was discussed, but it was resolved to adhere to the present arrangement. In the spring the much-needed repairs of Memorial Hall were begun, under an appropriation from Councils of \$5,000. The desperate state of the building, previous to these repairs, is described as follows: "During the fall and winter months much inconvenience was experienced from the leaks in the roof, and from fragments of the decaying zinc ornamentation of the building breaking through the glass dome of the rotunda. In stormy weather the employees of the Museum were kept busy using means to prevent the water from falling on the cases of exhibits." The first appropriation proved insufficient, but a note appended to the Report says that another appropriation of \$10,000 has since been made. This appropriation having attached to it the proviso, "that only \$5,000 of this item shall be expended unless said Hall be thrown open to the public," it was so opened on Jan. 1st. The new objects placed on exhibition during the year were mostly loans; but a number of donations have been received, among them two elaborate Doulton vases, given by four of the Trustees, a stained glass window, from Mr. W. H. Constable, of the Cambridge Stained-Glass Works, England, and a collection of objects of industrial art (only partially received at the date of the report), donated by Mrs. Moore, as a memorial of her husband, the late Bloomfield H. Moore, to be placed in a

room by itself, and to be always known as *The Moore Collection of Industrial Art*. "The Museum," says the Report, "has been established and the School begun, and both brought to a high degree of excellence, during a period of financial depression, and with the community at large indifferent of their success." The Trustees, however, see brighter prospects ahead, and all right-minded people will pray that their hopes may not be disappointed. The number of visitors during the year was 10,925, of whom 3,364 were admitted on Sundays, and 7,629 paid an admission fee.

MUSEUM OF FINE ARTS, BOSTON. — The gallery has been partially rehung with fine examples of Daubigny, Dupré, Monticelli, Mauve, Maris, etc., contributed by Messrs. H. P. Kidder, Chas. A. Whittier, Barthold Schlesinger, John T. Morse, Jr., and others. The complete rearrangement for the summer can be made only when the Allston Exhibition is hung, which will be about June 15th. An historical exhibition of American wood-engravings is contemplated for the fall, to be opened about Oct. 15th. The number of visitors from May 1st to May 31st, both inclusive, was 13,883. Of these 1,496 were admitted on pay days.

MUSEUM OF THE ST. LOUIS SCHOOL OF FINE ARTS. — On the 10th of May, this beautiful structure was dedicated to the uses of art, and formally transferred to the Board of Control. The progress of the St. Louis School of Fine Arts has been recorded in different numbers of the REVIEW, and whatever may have been said in regard to its growth, or of the well-directed enthusiasm of its Director, Prof. Halsey C. Ives, will now be recognized as carefully considered statements of fact, rather than utterances prompted by undue zeal. — Some years ago, Mr. Wayman Crow, a wealthy and cultured merchant of St. Louis, lost his only son, a young man of unusual promise, and deeply interested in the development of the fine arts. After consultation with Prof. Ives and the authorities of Washington University, he concluded to erect a Museum of Art as a memorial of his son, and present it to the School of Fine Arts connected with the University. The Art School had not up to this time been regularly incorporated as one of the departments of the University. To accomplish Mr. Crow's desires, the Directors in 1879 organized the Department of Art, and under its broad charter the fullest provisions were made for the permanent interests of an institution which was intended to be as enduring as art itself. While the munificent gift of Mr. Crow must be considered as a touching tribute to the memory of his son, and of his devotion to art, it must at the same time be apparent that, had not the Art School attained a position of commanding influence, and given incontestable proof of permanence, his gift would have been otherwise directed. The generous action of Mr. Crow has been supplemented by liberal donations from others, not the least of whom is Prof. Ives, who has not only given years of labor to the consummation of so noble an object, but has never hesitated for a moment to draw upon his private fortune to promote the interests of the School and Museum. The design of the building is very simple, the façade having a central *motif* of three large arches, flanked by two pavilions, in which large panels for sculpture take the place of the arch. All the cut work is in sandstone, and has the Greek feeling common to much modern French work, while the main wall surface is left in rough limestone blocks.

A very rich cornice and a low-pitched simple tile roof surmount this. The rear wing is of brick, and in the future may be surrounded by additions to the galleries. Over the broad entrance is a bust of Phidias, and this is flanked on either side by busts of Raphael and Michelangelo, all executed by Mr. Howard S. Kretchmar, of St. Louis. The building is 138 feet front by 155 feet deep and 60 feet high. In the basement are class and modelling rooms. The first floor is for statuary, and on the second are large and admirably lighted picture galleries. Between the doors leading into Memorial Hall is placed a tablet which bears an inscription stating the purposes for which the building was erected. The hall is in the form of an amphitheatre, and has a seating capacity for about 800 persons. Over this hall are studios for advanced students, and underneath it dissecting-rooms for demonstrations in artistic anatomy. The architecture of the building throughout is beautiful, and reflects great credit upon Messrs. Peabody & Stearns, of Boston, who made the plans. The collection of casts is very complete and has been selected with a view to illustrating the growth and history of sculpture from the earliest archaic period to the time of Michelangelo. The opening of the Museum was made the occasion of a loan exhibition of pictures. Every painting of merit in the city was placed at the disposal of the committee, and the result was a collection which has rarely been equalled in America. The opening of the Museum will mark the beginning of a new era in art development in St. Louis, and before long the ample galleries will contain a choice collection of paintings, the property of the corporation. It is proposed to endow the Museum with a fund of at least \$100,000, and \$15,000 of this amount was donated on the night of the dedication.

CINCINNATI ART MUSEUM.—The final vote of the subscribers to the Cincinnati Art Museum, May 5th, resulted in the choice of Eden Park as the site of the proposed structure. The vote stood: Eden Park, 260,681; Washington Square, 21,560; Burnet Woods, 7,030; not voting, 25,330. The spot selected can be reached by means of the Mount Adams Inclined Plane Railroad, and also by another line of street railway passing the foot of the sharply rising sides of Walnut Hills upon which the park is situated. A noble view of the Ohio River, 500 feet below the summit of the hills, of the surrounding country, and of the heavily wooded valley of Licking River in the distance, with the spires and compactly massed buildings of the city rising picturesquely out of the ever present cloud of smoke below, will furnish a most inspiring natural landscape to the visitors at the Museum.

ART EDUCATION.

NATIONAL ACADEMY OF DESIGN.—The annual exhibition of drawings by the pupils of the Academy schools opened on May 5th. The subjects treated were as follows:—Nude figure, man piping; antique statue, Venus of Milo; head of Ariadne, from cast. "It is the best exhibition ever shown by the pupils," says the *New York Evening Post* of May 5th, "and will do much to strengthen the hold of the Academy on the public. The work as a whole is serious, dexterous, and admirable." The *Tribune*, on the contrary, is very severe on most of the drawings exhibited, and says that, "taken as a whole, the exhibition

can hardly be considered of particular interest or importance." The prizes were announced by President Huntington on May 13th. In the Life Class, the first prize, a Suydam silver medal, was given to Miss Ella Grace Condie; the second prize, a Suydam bronze medal, to Mr. A. Edmonds. In the Antique, for full-length figure, Mr. Ed. C. Corbin got the Elliott silver medal; and for bust, the Elliott bronze medal was won by Mr. John Raught. Honorable mention was made of the works of a number of other students.

ART STUDENTS' LEAGUE, NEW YORK.—A correspondent sends the following:—"The exhibition of works by the students of the League opened on the evening of May 3d, and closed at 6 P. M. of the 4th. According to a new and very excellent rule, no work done outside of the classes was to have been exhibited, but unfortunately it was not adhered to. To the Life Classes, although they are intended to form the most important part of the School, the smallest of the rooms had been assigned. These classes should have been represented by a fuller and more carefully selected exhibit. Even so, however, they showed good, and, what is more, honest work. A transition state was noticeable in the efforts of many of the students who had studied under Mr. Shirlaw last year, and it is difficult, therefore, to speak of their work with decision. The influence of Mr. Sartain, whose tuition the Life Classes enjoyed during the season now closing, led the students to give greater attention to proportion and to the individual character of the model than heretofore. The best drawings were by Evans, Wygand, and Schmidt. The sketches showed no special brilliancy, with the exception, perhaps, of some clever work by Miss Weaver. The exhibition of the Antique Class, which is numerically the strongest class of the institution, was likewise too small, as not over a dozen drawings were shown; but the work was extremely promising and even in quality. Special excellence was apparent in the study of a head, distinguished by a recommendation that its author be promoted to the Life Class, but otherwise unsigned. Names should be affixed to all the works exhibited, and it may not be improper to venture the advice to those in charge that a rule be established governing this point. In the Portrait Class Mr. Chase's strength as a teacher claimed equal attention with the work of the students. A certain standard of admission to this class should be rigidly enforced. Doubtless many are working here who would benefit themselves and the cause of art by being content with studies of a less ambitious nature. The excellent attempts by Herkomer, Porter, and Miss Weaver showed their qualifications to be in keeping with the line of studies pursued in this class. The work of the Composition Class rose in importance and quantity above any of the exhibitions of former years. But the tendency of these young composers, without notable exception, was not of the healthiest kind, as their inspiration had been drawn from foreign, living masters, rather than from our own surroundings, which still await the coming of those who can develop from them an art native to our soil. Restiveness seems, however, to have prevailed among the members of this class, instigating them to deeds of valor, and justifying the hope that ere long we may expect to see arise a generation of artists whose works, instead of being weakly replicas of Millet, Gérôme, Hector Leroux, and others, will appeal to our sympathies as the poetic creations of Homer appealed to those of the Greeks."

WOMEN'S ART SCHOOL OF THE COOPER UNION, NEW YORK. — The following prizes have been awarded by the judges, Messrs. J. Alden Weir, A. H. Thayer, and J. Carroll Beckwith: — Life Drawing Class: First prize, \$30, Miss Harriet C. Foss; second prize, silver medal, Miss Ella Ward; third prize, bronze medal, Miss Philetta Rockwell. Honorably mentioned, Miss Harriet S. Peck and Miss Alida Bevier. Antique Drawing Class: First prize, \$10, Miss Alida Bevier; second prize, silver medal, Miss Harriet S. Peck; and third prize, bronze medal, Miss Emily Scudder. Elementary Drawing Class: First prize, \$10, Miss A. S. Patterson; second prize, silver medal, Miss May Davis; and third prize, bronze medal, Miss Lizzie Cabot. Normal Drawing Class (judges, Messrs. Shurtleff and Clark): First prize, \$50, Miss H. H. Dubois; second prize, silver medal, Miss Lillie Nichols; and third prize, bronze medal, Miss Alta E. Wilmot. Honorably mentioned, Miss Nellie E. Abbott, Miss Abby Titus, and Mrs. M. Scribner. In the Engraving Department the judges, Messrs. J. G. Brown, Seymour J. Guy, and Henry Wolf, decided as follows: — For Drawing: First prize, \$20, Miss Jessie Beckwith; second prize, \$10, Miss Margaret Johnson; and third prize, silver medal, Miss E. S. Haslett. For Engraving: First prize, silver medal, Miss M. L. Le Boutellier; and second prize, bronze medal, Miss J. Ebermayer.

PHILADELPHIA SCHOOL OF ART NEEDLEWORK. — From the second annual report issued by this institution it appears that the year of 1880 has been a successful one. The school is located at 1602 Chestnut Street, occupying all but the lower floor of the house, and is superintended by Miss Frances Tate Lawe, formerly of the Royal School of Art Needlework of London, England. There is a sales room, a painting room for the preparation of designs, etc., a stock room which serves also as a class room, and rooms for the needlewomen, of whom there are at present twenty-three, while the whole *personnel* of the School numbers thirty. The workers earn from \$3 to \$17.50 per week, according to ability. Within the six months from Sept. 6th, 1880, to March 5th, 1881, 6,833 persons visited the sales room, 1,796 articles were marked, 228 designs made, and 1,251 orders received. The gratifying announcement is made that the School, although still in its infancy, has paid its expenses. The officers of the association are Mrs. J. Dundas Lippincott, President; Miss Laura T. Merrick, Secretary; and Miss Fanny Clark, Treasurer. An exhibition of work done at the School opened at the Baker Building on May 16th, and continued during one week.

CHICAGO ACADEMY OF FINE ARTS. — An Out-Door Sketching Class has been arranged for the summer season, with Mr. Alexander Schilling as teacher. The class meets twice a week, Wednesdays and Saturdays, for the whole day.

EXHIBITIONS AND SALES.

NEW YORK. — The Fifteenth Annual Exhibition of the American Water Color Society will open, in the galleries of the National Academy of Design, on Feb. 6th, 1882, and will close on the evening of March 4th. Works will be received from the 19th to the 21st of January. Blanks and circulars may be had of the Secretary, Mr. Henry Farrer, 51 West 10th Street, New York.

The next annual exhibition, the twenty-second, of the

Artists' Fund Society, of New York, will open at the National Academy of Design, Jan. 9th, 1881, and continue till the 17th. The sale will be held at Association Hall on the evenings of Jan. 16th and 17th.

The sum total received from the sale of pictures at the Exhibition of the Society of American Artists is given at about \$2,000. The receipts at the door were \$1,223, and the sales of catalogues amounted to \$416.

The sales at the Exhibition of the National Academy of Design, which closed on May 14th, amounted to \$42,838, for 120 paintings, at catalogue prices, the largest amount ever realized. The receipts from admissions and for catalogues are given at about \$8,000.

The Loan Exhibition of antique and modern stuffs and embroideries organized at the American Art Gallery by the Society of Decorative Art, which opened with a private reception on the evening of May 5th, was a brilliant success. The objects exhibited included a series of embroideries executed by the Society of Decorative Art, and the competitive designs sent in in response to the invitation of the Society. The results of the competition are given under the appropriate heading in another column. The historical examples included early and later Italian, French, Spanish, Flemish, and Oriental work, reaching from the fifteenth century down to our own time.

PHILADELPHIA. — Two money prizes are to be offered at the fall exhibition of the Pennsylvania Academy of Fine Arts, \$200 to the painter of the best landscape or marine, \$300 to the painter of the best figure-piece containing not less than two figures. A movement is also on foot to secure a fund for the purchase of pictures for the Academy.

BOSTON. — The exhibition of the Massachusetts Charitable Mechanic Association, alluded to last month, will open on Sept. 1st, and close on Oct. 31st. In addition to the usual exhibition of paintings, etc., it is intended to make a special exhibit of the results of the various Technical Schools of the country, including models and maps, and other forms of instruction, and such products as come from manipulation by the pupils. To the same end cordial favor will be extended to all Schools of Design and Art Culture for a display of work. Contributions of paintings, statuary, engravings, etchings, etc. are solicited from artists and owners. Circulars giving full information as to rules and regulations, also the necessary blanks for entering exhibits, may be obtained of Mr. George B. Hanover, Secretary Art Department, Massachusetts Charitable Mechanic Association, 40 Bedford Street, Boston. All works must be entered by Aug. 15th, and must also be delivered by that date. Medals of gold, silver, and bronze, with a diploma, will be awarded upon the recommendation of the Art Committee, the constitution of which has already been announced.

The New England Manufacturers' and Mechanics' Institute opens its first exhibition, in a new building erected for its uses, on Aug. 18th. There is to be an art department at this exhibition also, and the Museum of Fine Arts has appointed a committee to act in the matter conjointly with the officers of the Institute. Blanks, etc. may be had at the office, 5 Pemberton Square, Boston, Mass.

At the recent Exhibition of American Etchings at the Museum of Fine Arts, forty-seven etchings were sold for the sum of \$288. Quite a number of these were bought for the Museum.

The exhibition of water-colors and works in black-and-

white which closed at the Art Club on May 21st was the most successful, as regards sales, ever held by the Club. Fifty works were sold for \$2,500.

The Exhibition of American Wood Engraving, which is to open at the Museum of Fine Arts about Oct. 15th, will, it is hoped, be quite as representative of the achievements of this branch of art as the Etching Exhibition was of etching. The position of American wood engraving is assured, and the works of American engravers are acknowledged to stand at the head of the list even in Europe, and more especially in England. The exhibition will therefore be one of vast interest, if the engravers will respond as readily as did the etchers, and the interest will be enhanced by the historical character which it is proposed to give to the exhibition. In this respect wood-engraving has the advantage over etching, as it has a distinct history in America, leading from crude beginnings and timid imitation to a maturity of style and a variety of independent methods which no other art can boast of on this side of the Atlantic.

SALEM, MASS. — The Fifth Exhibition of the Essex Institute opened on May 18. The first two were loan exhibitions, while the others have been restricted to the work of the artists and amateurs of Salem and vicinity. This year's exhibition, writes a correspondent, shows in every respect a marked improvement over all others. The best works were, in oil, by Miss H. Frances Osborne, Miss S. E. C. Oliver, Miss S. E. Smith, Miss Harrington, and Miss Chase, and Messrs. Ropes, Benson, and Redmond; in water-colors, by Mr. G. W. Harvey, of Gloucester, Mr. C. K. Bolles, Mrs. Woods, Miss Merrill, and Miss Lander; china decoration, by Miss M. L. King, Miss A. B. Holden, Miss L. B. Hood, Miss S. F. Upton, Miss S. Harris, Miss S. L. Kimball, Miss E. W. Chadwick, and Miss A. G. Endicott; embroideries, by Miss A. L. Chadwick, Mrs. J. C. Abbott, and Miss Tukey. Miss L. Lander exhibited a fine collection of pottery of her own manufacture, including specimens of her new ware, "Landerin." There were also shown etchings by Miss Agge, Miss Osborne, and Mr. Frank W. Benson, and a collection of miniatures. Criticism seems to be as little appreciated in Salem as elsewhere. A writer in the *Salem Register*, who is editorially described as "an out-of-town gentleman thoroughly conversant with art matters," having undertaken to point out what to him seemed to be weak points in some of the pictures shown, is severely handled by another writer, and told that "his critique might answer for a New York or Boston display, but is wholly out of place here, and has already discouraged not a few 'beginners.'" The same writer informs the public that "school-girls have sent the result of their stolen moments, and busy housekeepers have been persuaded to show their skill to friends and neighbors. . . . Not one of the students anticipated great results, or desired the attendance of 'out-of-town' critics." But how can these savage creatures know that they are expected to stay away, unless a sign be displayed at the door, with the legend, "Out-of-town critics not admitted"? The "out-of-town" gentleman is finally told that "your true artist, like Ruskin, seeks to build up, not tear down," to which characterization of Mr. Ruskin Mr. Whistler and some few other English artists might possibly decline to subscribe.

SAN FRANCISCO. — The Art Loan Exhibition, which opened at the rooms of the San Francisco Art Association

on the evening of April 28th, is described as a great success by the papers of San Francisco. The objects loaned consist of nearly two hundred paintings and engravings, by well-known foreign and American artists and a valuable collection of Oriental ceramics, ancient and modern European pottery, laces, bronzes, and historical curiosities. "The wonder is," says the *San Francisco Chronicle*, "that in a city like San Francisco such an exhibition could be given at short notice. The assurance is given, however, that nothing but the lack of space prevented the display of art treasures from being much larger. The offers of a number of fine paintings and costly bric-à-brac had to be declined; for unless the loans could be dangled from the ceiling, there was no means of disposing of them. It was at first supposed that only three of the Art Association's smaller rooms would be needed for the Exhibition, but the exhibits came in such profusion that the art gallery and exhibition rooms were speedily filled. The overflow of loans thus made a museum of the main hall, large and interesting enough for an evening's conscientious examination. It is only after repeated visits that one begins to fully realize how large and admirable the exhibition really is."

AUCTION SALES. — The season is about over, but there have been nevertheless something like fifteen auction sales during the last four weeks, at which the rare opportunity was offered to the famishing *cognoscenti* of New York, Philadelphia, and Boston to supply themselves with a matter of 1,750 works of art from "the most renowned studios of the Old and the New World." Of course these figures are not absolutely reliable, as many of the "gems" which are offered by "well-known collectors" are often transferred from one auction room to another, or wander about from town to town, in the vain endeavor of finding some one who may devour them. A number of "Artists' Sales" were, as usual, anything but satisfactory. A collection of 75 paintings, by Mr. Arthur Parton, sold in New York on May 2d, is reported to have brought about \$2,300; and 82 pictures by Mr. Geo. H. Hall, which followed the next evening, are put down at about \$2,000; while the proceeds of Mr. Louis Lang's sale of 75 numbers are given at about \$2,000, exclusive of frames. A sale by Signor Cavazza, an Italian artist lately of Boston, is stated to have been "fairly successful," although the *best* prices paid, as reported, vary from \$27.50 to \$95, only one picture, *Abraham and Sarah at the Court of Pharaoh*, being quoted at the comparatively extraordinary price of \$550. A sale held by Messrs. Noyes & Blakeslee, at Boston, on May 3d and 4th, was curiously successful on its second day, the following prices being quoted: — A. Hagborg, *The Shepherdess*, \$420; Le Comte de Nouy, *Mussulmans at Prayer*, \$800; Julien Dupre, *Feeding the Geese*, \$800; A. Schenck, *Winter Sunset*, \$720; Geo. Innes, *Old Oak in Medfield*, \$300; Julien Dupre, *Harvest Time*, \$625; A. Schreyer, *The Advance Guard*, \$5,250. It goes without saying that, as a rule, it is impossible to tell whether the prices quoted at auction sales are "straw bids" or not; but in this case it was especially announced that the prices given represented *bona fide* sales. At the first day's sale the highest price quoted was \$397.50 for a marine by A. T. Bricher. Among several sales of bric-à-brac, that of a collection of antique Chinese porcelains, bronzes, jades, crystals, etc., sold May 11th, 12th, and 13th, by the Messrs. Kirby, of New York, for M. Sichel, of Paris, is especially noteworthy. Its 617 numbers, many of them described as of rare beauty, brought about

\$13,000. Two large Chinese vases with raised ornamentation were, however, withdrawn, as they could not be started at \$2,500.

St. Louis had an artists' sale early in May, embracing 101 numbers, which, writes a correspondent, "resulted to the satisfaction of those interested. High prices were not obtained, but nearly everything offered was sold." From the same correspondent comes the following:—"A hopeful sign of growing taste was seen in St. Louis recently. A large quantity of the vilest copies were exposed for sale at auction, with the most formidable array of names attached thereto. The sale was a complete failure, and it is likely that 'shanghai' dealers will give St. Louis a wide berth in future." That fraud is practised at some auction sales is but too true, and not only in St. Louis. The New York papers have lately contained some vigorous protests against similar abuses.

CLUBS AND SOCIETIES.

NATIONAL ACADEMY OF DESIGN.—At the annual meeting of the Academy, held on May 11th, all the former officers were re-elected, with the exception of Mr. Bristol, who declined a re-election. His place was filled by the election of Mr. S. J. Guy. Mr. Frederic A. Bridgman was elected an Academician, and Messrs. H. Bolton Jones, Thomas Hovenden, F. Dielman, F. D. Millet, Thomas Moran, and George W. Maynard, Associates. Three of the new Associates, Messrs. Dielman, Millet, and Maynard, are also members of the Society of American Artists. The Hanging Committee for next year will consist of Messrs. G. H. Yewell, J. F. Cropsey, and A. D. Shattuck.

SOCIETY OF AMERICAN ARTISTS, NEW YORK.—At its annual meeting, held on May 11th, the Society elected the following officers:—Mr. J. Alden Weir, President; Mr. O. L. Warner, Vice-President; Mr. F. Dielman, Secretary; Mr. J. Carroll Beckwith, Treasurer; and Messrs. Wyatt Eaton, Augustus Saint-Gaudens, and William M. Chase, Board of Control. At a subsequent meeting Messrs. Eastman Johnson, Thomas Hovenden, Theodore Robinson, Walter Palmer, William Dannat, and H. Bolton Jones were elected members.

ARTISTS' FUND SOCIETY OF NEW YORK.—At the quarterly meeting of this Society, held at the National Academy of Design on May 10th, Mr. Henry Farrer was elected to membership. The time for the next exhibition was fixed, as noted in another column. On invitation, the Society paid a three days' visit to Mr. Vincent Colyer, one of its members, at his residence at Contentment Island, Conn. The building has a history, having been erected by the State of New York for its head-quarters at the Centennial Fair of 1876. Mr. Colyer bought it at auction, moved it, and re-erected it on the ground formerly occupied by the studio of John F. Kensett, N. A. The tidal waters of the Sound lave the base of the rocky promontory on which it stands, facing Long Island.

NEW YORK ETCHING CLUB.—At the annual meeting of this Club, held on the night of May 13th, the following officers were elected for the ensuing year:—President, Mr. Henry Farrer; Secretary, Mr. J. C. Nicoll; Executive Committee, Messrs. Thomas Moran, F. S. Church, and F. Dielman. Messrs. Peter Moran and Stephen Parrish of Philadelphia were elected non-resident members.

AMERICAN INSTITUTE OF ARCHITECTS.—At the meeting of the Board of Trustees, held in New York on April 14th, Mr. Stanton M. Howard, of Wheeling, W. Va., and Mr. Thomas D. Evans, of Pittsburg, Pa., were elected associate members, and Prof. Charles Eliot Norton, of Cambridge, Mass., and Mr. John H. B. Latrobe, of Baltimore, Md., were nominated for honorary membership. The Institute has received a most valuable gift from the widow of the late Mr. Charles D. Gambrill, being a collection of over twelve hundred illustrations of architectural subjects,—nearly all mounted photographs, and all collected and carefully classified by Mr. Gambrill while travelling in Europe, together with the receptacle in which, by means of ingenious contrivances, they may be readily inspected.

ARCHÆOLOGICAL INSTITUTE OF AMERICA.—At the annual meeting of the Institute, held in Boston on May 21st, the officers of last year were re-elected. The following committees were also elected:—Committee of five to consider the establishment of an American School of Classical Literature, Art, and Antiquities at Athens, Prof. J. W. White, of Cambridge, Chairman; Committee of seven on Finance, Mr. William Endicott, Jr., Chairman; Committee of five on Increase of Membership, Mr. H. W. Haynes, Chairman. Dr. T. D. Woolsey, of Yale College, Hon. L. H. Morgan, of Rochester, N. Y., and Professor Gildersleve, of Johns Hopkins University, were recommended by the Executive Committee as Honorary Vice-Presidents of the Institute.

CINCINNATI POTTERY CLUB.—The Reception given on the 29th of April, at the rooms of the Literary Club, proved a great social and artistic success. Nearly one thousand persons accepted the invitations sent out by the ladies of the Club, and the rooms were densely thronged during most of the time from twelve o'clock to six. The sales of the work of the members was a most encouraging feature of the reception, the Secretary recording in one instance the sale of every article exhibited, and in most of the cases the ladies were gratified by an almost equally favorable result. A marked improvement in the character of the decoration, as compared with the work of the exhibit of the previous year, was noticeable even to the most inexperienced eye. This was freely proclaimed by their co-workers in ceramic decoration in the city, as a fact evident to their more practised observation, both with respect to the originality and taste of the designs and to the technical difficulties that had been overcome.

ST. LOUIS SKETCH CLUB.—The members of this Club are doing earnest work this spring. A costumed model poses at the club rooms every Wednesday evening, and sketches are made in black and white. Among the most enthusiastic attendants are students at the Art School, who draw from life every day and three evenings each week.

DETROIT, MICH., is reported to have a flourishing Sketch Club, numbering about fifty members.

MONUMENTS.

The unveiling of the statue of Admiral Farragut, by Mr. Augustus Saint-Gaudens, in Madison Square, New York, on May 25th, may be looked upon as one of the most important art events of the season. The statue has long been the admiration of those who have seen it, and it is well known that it was very favorably received at the Paris Salon, where the plaster model was exhibited last year.

A peculiar feature of this monument is the pedestal of North River blue stone, planned by Mr. Stanford White, the architect, and enriched with low reliefs by Mr. Saint-Gaudens. It takes the shape of an elliptic seat, with a high straight back, somewhat after the manner of an ancient *exedra*. Excellent illustrations of the monument and its details will be found in *Scribner's Monthly* for June. "It is understood," says the *New York Evening Post* of May 25th, "that the subscriptions received thus far do not cover the expense of the pedestal, and that Mr. Saint-Gaudens, beside giving his modelling gratuitously, will be a thousand dollars out of pocket for the expense of the stone and the cutting." Will New York be content to rest under the imputation that it does not care to pay for the work of art which, if the unanimous voice of criticism is to be trusted, is its finest public ornament?

The memorial column and bronze statue of General Morgan was unveiled at Spartanburg, S. C., March 11th, on the occasion of the centennial anniversary of the battle of Cowpens. The monument stands on a low mound prepared for it in the public square at Spartanburg. The column, which is of granite, twenty-one feet high, was erected by the States of New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, Georgia, and Tennessee. The figure of General Morgan, in the costume of a rifleman, of bronze, and nine feet high, was executed by J. Q. A. Ward, by order of Congress.

Mr. Larkin G. Meade is reported to be at Springfield, Ill., modelling an allegorical group for the Lincoln monument. The group will contain three figures, representing Freedom, Justice, and Peace. The artillery and cavalry groups are being cast in bronze at Chicopee, Mass.

The statue of General Stonewall Jackson (see p. 86, 1st div. of this volume), which was unveiled in New Orleans on May 10th, is described as being of granite, eight feet five inches high, and representing the General in Confederate uniform, his cap drawn down on his forehead, and his head inclined to the left side.

COMPETITIONS.

The prizes in the competition of the New York Society of Decorative Art were awarded to Miss C. Townsend, \$500, for the best portière design; Mrs. F. L. Warren, \$100, for second best; Mr. G. W. Maynard, \$200, for best screen design; Mrs. W. S. Hoyt, \$50, for second best; Mrs. E. A. Carter, \$125, for best frieze design; Mrs. Hasbrouk, \$25, for second best; Miss L. Guinsisgard, \$100, for best table-cover design; Miss Cora Thompson, \$50, for best outline work on silk; Miss M. L. Morris, \$25, for best outline work on linen; Miss E. P. Murdock, \$25, for best drawn work; Mr. William Walton, \$25, for best figure for panel; Miss Blackwell, \$50, for the best and most artistic needlework; "Gale," \$25, for best color treatment.

In the competition for chromo advertising cards opened by Messrs. T. Sinclair & Son the prizes were awarded as follows:—First prize, \$500, J. C. Beard; second prize, \$200, Max Rosenthal; third prize, \$100, Miss Rosina Emmet.

NECROLOGY.

GEORGE CURTIS, marine artist, died, at his residence in Chelsea, Mass., on Sunday, May 22d, after an illness of about four weeks, aged sixty-five years.

SAMUEL A. KILBOURNE died at Grove Avenue, Morristania, N. Y., on May 10th, after an illness of eighteen months. He was born in Bridgeton, Me., in 1836, and studied landscape till about 1858, when he painted a study of a trout so successfully as to lead him to devote a great deal of his time to that branch of art, and his works have been largely sought for by scientists and sportsmen, as "scientifically correct and artistically beautiful." Three of his works were in the last exhibition of the National Academy of Design. *The Game Fishes of the United States*, large folio, now publishing by the Scribners, has illustrations specially made by him for the work. Mr. Kilbourne devoted some of his leisure to carving in wood.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

MEGALITHIC MONUMENTS. — The following paragraph is copied from the *American Architect* of April 30:—"Nothing in the history of the world is more wonderful than the strange movement to which is due the erection of those monuments known as dolmens, cromlechs, stone circles, and rocking stones. From the borders of Lapland to the Straits of Gibraltar these objects are scattered over the fertile and pleasant portions of the country, built, to all appearance, after the same model in Britain and the Balearic Islands. Though less known, constructions precisely similar are found in great numbers in Asia, in Syria, in Arabia, and throughout Northern Africa; while a striking

evidence that the relation between the tribes which built and used them was something more than that of mere affinity of blood and manners is afforded by the fact, that at Stonehenge, the greatest monument of the kind now known, the inner circle is composed of large and heavy blocks of a stone found in no quarry either in Great Britain or the Continent, but only in Africa. A certain number of these so-called megalithic structures still remain in Portugal, and one of the most distinguished of Portuguese architects, the Chevalier da Silva, has devoted his leisure to a careful study of them. The results of his scientific and thorough explorations are given in a paper published by the French Society for the Advancement of Science, illustrated by a map giving the position of all the